

# American Art News

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## SPECIAL ANNOUNCEMENT SUMMER ISSUES.

After this issue, the **AMERICAN ART NEWS** will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The regular summer monthly issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

### BLAKESLEE DEFICIT \$283,839.

A transfer tax report on the estate of the late Theodor R. Blakeslee filed Wed., shows that he left debts and administration expenses of \$683,687, and total assets of \$399,848, leaving a deficit of \$283,839. The debts, including the endorsement of notes, amounted to \$594,800, and the administration expenses were \$80.51. Included among the assets were results of first sale of paintings, \$258,816, second sale \$68,976, private sales \$24,810, and unsold \$205. The deposits amounted to \$24,457 and the notes and claims to \$22,480.

Included in the personality was a check of \$9,000, from Mrs. Benj. Thaw, for Van Dyck's "Christ the Conqueror," being a balance of account in full; and a payment of Joseph S. Auerbach of \$2,500, for one-half interest in Lawrence's "Kemble as Rolla." Among the promissory notes is one made by Stanford White for \$3,095 and appraised as of no value, being barred by the statute of limitations. Among the pictures sold at private sale were: Raeburn, "Portrait of Mrs. Cadell," to Mr. Paul H. Mabury, \$10,000 and DeKoninck "Head of a Dutch Gentleman," to same, \$3,000; Lawrence, "Mrs. Siddons," delivered to Mr. T. B. Walker in settlement of a claim for \$3,500, and Drost, "Portrait of a Man With Black Hat," to the Ehrich Galleries, \$3,750.

English creditors held claims of \$333,130, the largest, \$158,935, to A. Wertheimer. To Mr. Charles Sedelmeyer of Paris was due \$93,000 on notes and to Mrs. Catholina Lambert of Paterson, N. J., \$10,000 on a note.

### ANCIENT PALACE FOUND.

Dr. Clarence W. Fisher, director of the Eckley B. Coxe, Jr., expedition of the University of Pa., reports from Egypt, the discovery of a palace next to the Temple of Moses, on the Nile. In the new palace, which shows that it once suffered from fire, he has found many valuable objects, in what he believes to have been a throne room, including gold earrings and necklaces, several bronze lamps and a bronze wheel, evidently from a chariot. But the most important find was several fine doorways, one enlaid with something like faience and the other with gold.

### SOCIETY OF ARCHITECTS ELECT.

At the recent annual election of the N. Y. Society of Architects, held at the United Engineering Building, James Reilly Gordon of N. Y. was elected president, Adam E. Fisher, of Brooklyn, first vice-president, Edward W. Loth, of Troy, second vice-president, Mr. William T. Towner of N. Y. secretary, Oscar Lowinson, treasurer, and Edward Wehrlein of N. Y., financial secretary. Nearly 200 new members have been chosen during the last year.

### STONE MOUNTAIN DEDICATED.

On May 21, Stone Mountain, near Atlanta, Ga., was dedicated by the Daughters of the Southern Confederacy, as the site for the colossal sculptural memorial by Gutzon Borglum, which is expected to cost between \$1,600,000 and \$2,000,000.

### WASHINGTON AT WEST POINT.

A replica of the H. K. Bush Brown equestrian Statue of Washington in Union Sq., N. Y., the gift of an anonymous donor, a veteran of the Civil War, was unveiled at West Point, May 19, near the parade ground.

### Appointed to the Art Commission.

Mr. Charles H. Sherrill, who organized and acted as marshal of the recent "Preparedness" parade, has been appointed a member of the Municipal Art Commission by Mayor Mitchell, to succeed Mr. Frank R. Lawrence resigned. Mr. Sherrill is an authority in his chosen art line, that of ancient stained glass.

### GREAT MARBLES FOR MUSEUMS.

The new Cleveland Museum to open June 6, has purchased from the Canessa Galleries, the famous Greek first century, B. C. marbles, found in Boscoreale near Pompeii.

There is a Basin in Parian marble decorated with moldings and garlands, in which two handles, decorated with small palms, stand out horizontally. The Basin is poised gracefully on a status—a caryatid representing a little laughing satyr. This all rests on a base of black antique. At the four corners four small Parian marble columns, each bearing a double head, representing the family of Bacchus. There are tables in Parian marble, the legs resting on two bases in gray marble, and at the sides of the legs, two figures of bearded monsters on lion's claws. In the center of each leg, within a crown of leaves, two goats stand erect on their hind legs, striking each other with their horns.

These six pieces of sculpture were

### ART AT ALLIES' BAZAAR.

One of the most interesting features of the coming Allies' Bazaar, at Grand Central Palace, will be a booth to be devoted to "The Orphelinat Des Armees." All kinds of toys, clothing and every necessity appropriate for a child, from birth to the age of twelve, will be on exhibition and sale for the benefit of the fatherless children of France, sons and daughters of soldiers killed at the front. Among the most valuable assets which the committee has collected are a number of Della Robbia and Donnatello plaques, colored by some leading American artists, including George DeForrest Brush, F. Ballard Williams, W. A. Coffin, Carroll Beckwith, C. T. Chapman, W. T. Smedley, Harry Watrous, Childe Hassam, Albert P. Lucas and Samuel Andrews. Mrs. Carlton T. Chapman is on the committee, and will be grateful for any donation from artists or their wives who wish to contribute articles for the cause. She may be found at her Sherwood studio.

### A VERMEER FOUND IN BOSTON.

A remarkable discovery—that of an original example of Vermeer of Delft, has just been made in Boston, where in the house of Mr. Morris Gray, a Trustee of the Boston Museum, the picture has hung for many years. The canvas was secured in Europe by Mr. Gray's father in 1830, as a Van Mieris, and Mr. Gray, until recently, had always taken this attribution as the correct one.

An English art writer and authority, now here, while recently visiting Mr. Gray at once, after seeing the canvas, pronounced the work a fine example of Vermeer. The subject is a "Woman at Her Toilet," a nearly full length presentation of a young woman, standing before her toilet table, clothed in the characteristic short Vermeer jacket in scarlet, and handling a string of pearls. The floor is tiled with rectangular slabs similar to the picture of a like subject in the Wallace collection, London, and the light falls from the usual upper dormer window. The canvas, while it needs cleaning, is in a good state of conservation.

### A FINE JOSEF ISRAELS.

In the Galleries of Mr. John Levy, 14 East 46 St., there is now an exceptional example of the late Josef Israels, "The Madonna of the Cottage," reproduced on this page.

The picture was formerly in the collection of the late Joseph Jefferson and was sold at the sale of this collection, Apr. 27, 1906, by the American Art Association, in the old Mendelssohn Hall to Mr. J. D. Pratt for \$19,500.

In 1892, Mr. Jefferson selected out of the many great works from Israel's brush, "The Madonna of the Cottage," as representative of the best period of his painting. The title is suggested by the picture of the "Madonna," which hangs upon the wall of the lowly fisherman's cottage, in the dim light. The artist compares the Virgin and Christ Child with the young Dutch mother, bathing the first-born infant. The fond mother bending over the fat, chubby babe, tenderly held in her lap, is gently drying the little one after the bath. An arm hangs loosely over her hand, and the little foot and leg are drawn up as if in fear of the water. The mother wears a loose white cap, a pale blue homespun dress, a coarse apron, and clumsy wooden shoes. One foot rests upon the red-tile floor; the other is firmly planted upon a low stool. Close by her side is a chair, with a towel thrown over the back, and a bowl of water upon the seat. The figures are lighted by the glow of a fire in the open hearth, and also by a window which does not appear in the picture. Except for a few simple ornaments and a clock on the mantel, the room is otherwise empty.

Joseph Jefferson corresponded with Josef Israels upon the merits of this work, and received as a gift an autograph copy of the artist's "Travels in Spain." Upon the flyleaf, Mr. Jefferson wrote of his appreciation of the Madonna picture, as follows:

"This book is a precious gift bestowed upon me by the author, Josef Israels, a great painter and a simple but charming writer—one of his greatest works has adorned my library for many years, and my family and myself have been delighted and even comforted by its charming presence." J. Jefferson.

Palm Beach, Fla., Dec. 25, 1901.

### AT SAN FRANCISCO'S MUSEUM.

Director Laurvik, of the San Francisco Art Museum, has secured the loan of the E. Curjel collection of 50 old Japanese paintings, and the retention of the works of the Italian futurists and of the Finnish artist, Axel Gallen-Kallela. Mrs. Phoebe A. Hearst has agreed to lend her magnificent collection of tapestries to the Museum. It has never been publicly shown.

### JUDGMENT AGAINST ART PAPER.

Among the recently recorded judgments in N. Y. County, is one of \$138.79, against Dr. Salvatore Buffardi, editor and publisher of the "Art Critic," by Fleming and Reavely, printers.



THE MADONNA OF THE COTTAGE  
Josef Israels

At the John Levy Galleries.

brought to light recently in the excavations made under the direction of Mr. Canessa, in the neighborhood of Pompeii, and are the decorations of the Peristyle in the Villa of Rectina, wife of Cessius Bassus, the lyric-poet and friend of Pliny.

### SALES AT THE ALLIED ARTISTS.

At the third annual exhibition of the Allied Artists, which closed Thursday at the Fine Arts Building, the salesman, F. K. M. Rehn, was able to announce sales of over \$4,000, more than double last season's results. The sales include Louis F. Berneker, "A Nocturne," \$900; Jules Turcas, "The Salting Stone," \$650; "Indian Pond," \$200, and "Early Spring," \$150, and G. Elmer Browne, "Rocks and Surf," \$200. Sketches, fetching in all, \$1,825, were sold. These are by Messrs. Volkert, Boronda, Giles, Hubbell, Greacen, Weigand, Cimiotti, Leigh, Follinsbee, Hildebrandt, Hartson, Newell and Hansen.

Silas Dustin is painting at his studio near Westport, Conn., where he has lived for several years past.

The artist's booth will also be a noteworthy feature. The contributors will be W. A. Coffin, Henry W. Ranger, F. Ballard Williams, DeWitt Parshall, Carlton Chapman, Gifford Beal, Henry G. Dearth, F. Dumond, Bolton Jones, Henry Mosler, Childe Hassam, J. A. Weir and Richard Maynard.

### MR. DE VOYNICH'S PLANS.

Mr. Wilfrid M. de Voynich, who has been at the Waldorf-Astoria, since his arrival from London last Sunday, leaves for Washington today to superintend the removal of a portion of his valuable art collections, illuminated Mss., missals, etc., which have been stored at the Congressional Library, during his absence abroad. On his return here early next week he will start on a western tour, during which he will lecture at various mid-western universities. He has brought with him on his present trip, from England, which will last ten weeks, a further large selection from his collection of illuminated Mss. and precious books. Mr. de Voynich sails for England in August and will return again in November for the winter.

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**EXHIBITIONS NOW ON.****A Sculpture by Davidson.**

A spirited and highly artistic sculptured  
panel in low relief, "The Dance," by Jo.  
Davidson, who recently returned from  
England, intended for the decoration of the  
Neighborhood Playhouse, is on view at the  
galleries of Henry Reinhardt & Son, 565  
Fifth Ave., and will remain to June 3. The  
highly individual incised treatment of the  
three female figures recalls the work of the  
early Egyptians. The attitudes are grace-  
ful and not at all conventional.

**Summer Show at Folsom's.**

Twenty-one pictures by Americans, chief-  
ly landscapes, furnish the summer show at  
the Folsom Galleries, 396 Fifth Ave. Henry  
Golden Dearth's "Boulogne Harbor" is bril-  
liant and Turner-esque, while his "Moon-  
light, Fontainebleau" is most impressive. Also  
of particular note are H. Van der Weyden's  
"The Flock," L. Mazzanovich's "Fields of  
Azure," Norwood McGilvary's "Valley of  
Twilight," and Edmund Greacen's "Hazy  
Sunlight." Others represented are H. R.  
Poore, C. P. Gruppe, W. H. Singer, De W.  
Parshall, H. L. Hoffman, C. S. Chapman, E.  
Warner, W. C. Fittler, R. M. Shurtleff and E.  
Dufner.

**Early American Prints at Library.**

There is now on in the print gallery of  
the N. Y. Public Library, an exhibition of

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prints illustrating portraiture of the  
Colonial and Revolutionary periods, loaned  
by Mr. Charles Allen Munn. The exhibi-  
tion offers, also, a review of the activities  
of early American engravers. Much of their  
work is exceedingly crude, although some  
of the mezzotints exhibited are of a high  
order of excellence.

**Shown at the Photo-Secession.**

A small exhibition, on to June 18, at the  
Photo-Secession Galleries, 291 Fifth Ave.,  
consists of drawings by Georgia O'Keefe,  
watercolors and drawings by C. Duncan,  
and oils by Rene Lafferty. Miss O'Keefe's  
drawings of various curious inanimate ob-  
jects—in one case in conflagration and in  
another in a stalagmite state—are care-  
fully presented and artistic in quality.  
Messrs. Duncan and Rafferty's contribu-  
tions showing some artistic intentions, ex-  
press nothing in particular.

**Teachers College Exhibit.**

At the Teachers College, Columbia Uni-  
versity, there is on view during the day  
until 12 M. Saturday, an exhibition of art  
works, including color-prints from lineolum  
blocks—a new method of printing in color;  
lettering, costume design, house decoration,  
pottery, art metal, jewelry, photography  
and painting in oil, watercolor, tempera and  
colored chalks.

**American Historical Illustrations.**

The exhibition illustrating the history of  
American illustration, from 1870 to the  
present time, lately shown at the Pratt In-  
stitute in Brooklyn and now somewhat  
amplified, is on at the Municipal Art Gal-  
lery, 16 St. and Irving Place, to June 30.

An exhibition of drawing, painting and  
pottery by students of the Arts High  
School was held Thursday afternoon, at  
the Ethical Culture Society Building, 2 W.  
64 St.

The 57th annual exhibition of the Wom-  
an's Art School of Cooper Union was opened  
on Wed. evening with the usual reception,  
and continued during Thursday and Friday.  
On Thursday evening the exhibition of the  
Night School of Art was held.

Western landscapes by J. Bond Fran-  
cisco of Los Angeles, are on view at Healy's  
Gallery, 711 Locust St., St. Louis. A big  
canvas shows the Grand Canon of the  
Yosemite. There are also various views of  
the San Gabriel Valley.

**MINNEAPOLIS.**

The two exhibitions for May consist of  
the Painters of the Far West represented by  
Dangerfield, Foster, Groel, Couse, Moran,  
Potthast, Symons, Wendt, Ballard and Wil-  
liams; and 60 posters from the recent com-  
petition held in Newark, N. J.

Miss M. T. Jackson, asst. director of the  
institute, tendered her resignation, which  
was accepted with regret, and left the 1st of  
May for the East to pursue further studies.

Director Jos. Breck has returned from  
Philadelphia, where he addressed the an-  
nual meeting of the College Art Club.

A very clever and successful carnival of  
the Shakespearean period was recently given  
by the students of the Art School, an or-  
ganization called the Pallettites, for a schol-  
arship fund.

One of the choicest additions to the Mu-  
seum is the picture secured by the Dun-  
woody Fund, "Portrait of an Ecclesiastic,"  
a stately painting by Giovanni Battista  
Moroni (1520-1578). It is a fine character  
study, of a dignified Church official.

M. C. Wells.

**PORTLAND, ORE.**

Etchings and lithographs from the Sen-  
felder Club, London, of which Joseph Pen-  
nell is president, form the May exhibition  
at the Art Museum.

**PHILADELPHIA.**

The leading art auctioneers have impor-  
tant sales listed well into June. The Mc-  
Fadden pictures will remain on view  
through the summer at the Pa. Academy and  
the "Fakes" and "Reproductions" at Mem-  
orial Hall will also remain on view there.  
It would seem to be in order now for a syn-  
dicate of artists to organize a similar exhibi-  
tion of forged canvases of both old and  
modern masters.

An exhibition is now on at the McClees  
Gallery of "Advanced Modern Art," com-  
prising 32 works of the newest tendency,  
incomprehensible many of them, yet inter-  
esting as human documents, claimed by  
their authors as expressions of aesthetic  
emotions and not as photographic represen-  
tations of natural objects, as is explained by  
one of the exhibitors in the preface to the  
catalog. Crotti, Stella, Schamberg, Sheeler,  
and Sayen have already exposed at the  
Forum and Armory Exhibitions in N. Y.  
and have been fully discussed in the press  
notices.

A bright little exhibition of the works of  
members of the Graphic Sketch Club its 18th  
since its foundation by Mr. Sam'l B. Flei-  
sher, is now on there. Most of the exhibi-  
tors are of foreign birth or extraction, but  
have become through their art converted to  
American ideals and ways of thinking, as  
this assemblage of paintings, sculpture and  
commercial designs plainly shows.

Remarkably good is the display of sculp-  
ture in bronze, plaster and clay, mainly by  
artists bearing Italian names. Among these  
Aurelius Renzetti exhibits a number of virile  
portrait busts, that of Mr. Harvey M. Watts,  
art critic of the "Public Ledger," being one  
of most real. Luigi Maraffi is represented  
by several compositions that one would  
wish to see executed on a larger scale,  
such as a well conceived figure he entitles  
"The Stone Carver." A capital portrait  
bust of Leopold Seyffert, the portrait  
painter is shown by Pietro Ciavarra. Albin  
Polasek exhibits a sketch for a fountain in  
which Neptune figures as the "Musician of  
the Sea."

The painters contribute much to the credit  
of the school, and are already considerably  
to the fore in leading picture shows. A fine  
portrait of Mr. Fleisher by Lazar Raditz  
holds the place of honor. He also exhibits  
a well colored portrait of Mrs. Raditz and  
picturesque "Girl in a Kimono." Joseph  
Sacks contributes a full length portrait  
"Miss Helen Fleisher" that is quite suc-  
cessful. A "Portrait Study," by H. A. Pin-  
kovitz of a woman with a fan is happy in  
character and Cesare Ricciardi shows both  
portraits and landscapes of excellent qual-  
ity. A flock of "Swans" is the subject of  
an unusual but attractive canvas by Ben-  
jamin Kelman. Luigi Spizzirri shows some  
cleverly handled portraits in pastel, notably  
one entitled "Poet of the Art Students." The  
work of the students of the academic year  
is shown separately on the walls of the  
school rooms above and scholarships and  
cash prizes were awarded to the most prom-  
ising aspirants.

Eugene Castello.

**CHICAGO.**

The sale of Mrs. Mary Blair's valuable  
collection of French, Flemish and Italian  
primitive paintings which it was hoped  
might become a permanent acquisition of  
the Art Institute, has caused the greatest  
regret to Chicago's artists and art-lovers.  
It is the usual case of not knowing just  
what a treasure is while it is within reach.  
However, M. Kleinberger, the fortunate  
purchaser of the Blair primitives, is giving  
local connoisseurs the privilege of viewing  
the collection in his suite at the Blackstone  
Hotel. Among the pictures on view here  
for the first time, are Clouet's "Francis, son  
of Francis I of France"; Mabuse's "Por-  
trait of Eleanor of Austria," Toungnet's  
"Portrait of Rene, King of France," Barth  
de Bunyan's "Portrait of a Lady," and  
Lorenzo di Credi's "Portrait of a Gentle-  
man." Mr. Kleinberger will leave soon,  
but Mr. Glenn Hall will be in charge of the  
paintings for several days, so that the ex-  
hibition here will be continued.

The annual watercolor exhibition is still  
attracting visitors to the Art Institute.  
The exhibition's close will be celebrated by  
a dinner in the Institute, given by the  
Chicago Society of Artists, the Palette and  
Chisel Clubs, and the Municipal Art League.

August Pettryle, a local artist, has  
finished six murals for the Lawndale Na-  
tional Bank. Four of these are nine feet  
square and four others nine by twenty-four  
feet. The subjects are the "Landing of the  
Pilgrims," "Statehouse at Springfield," "Na-  
tional Capitol, Washington," "Wolf's Inn  
and Fork of the Chicago River," and  
"Resurrection of Chicago."

Paintings by Bella Ormo, a Hungarian  
artist, are now on exhibition in the Oriole  
and Gift Shop at Riverside.

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A collection of paintings by George  
Inness is on exhibition at a local gallery.  
Etchings by American artists are on show  
at Roullier's, with new prints this week.  
At Thurber's there are works by European  
and American artists, and some valuable  
mezzotints and etchings recently from  
Paris.

Mrs. Pauline Palmer is planning to spend  
the summer on the Atlantic sea-coast, paint-  
ing. She will be in Provincetown, Mass.,  
in July. The Staceys, Anna L. and John F.,  
will go to the Pacific coast again this  
summer. Mrs. Stacey is recovering from  
pneumonia and will rest in a sanitarium be-  
fore painting in the open. Lawton Parker  
is in Paris. Louis Betts is expected to re-  
turn from New York, this week, to execute  
a portrait commission.

H. Effa Webster.

**FALL RIVER.**

An exhibition of twenty-one modern  
paintings is now on in the new art  
room of the Fall River Public Library un-  
der the auspices of the Art Club of the First  
Congregational Church. The gallery in  
which the paintings are placed is of digni-  
fied proportions and offers an ideal setting  
for the pictures.

"The Meadow Oak," by James M. Hart  
is especially popular. "Still Life," by Wm.  
M. Chase is most attractive and two can-  
vases of "Fruit," by R. S. Dunning are de-  
sirable examples of a type of picture very  
popular a score of years ago and especially  
so in this city where Dunning resided.

Other notable works are "Wind Moon-  
light," by E. Daingerfield, "Landscape," by  
W. M. Hunt, "Hills and Winding River,"  
by Gardner Symons, and "The Robe of  
Cold," by Robert H. Nisbet. G. H. Bough-  
ton is represented by his ever-popular "Hes-  
ter Prynne" and by several other examples  
including a tender and poetic landscape.

The Rotary Exhibition of the Providence  
Water Color Club will open shortly at Gay's  
Gallery coming here as soon as its success-  
ful exhibition closes at Danielson, Conn.

Wm. Alden Brown.

**"STARYÉ GODY"**

(PAST YEARS)

A Monthly Magazine of Ancient Art

1916—TENTH YEAR

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- (3) Name of purchasers, Sizes of Works, and other  
particulars.
- (4) Comprehensive Index to Artists' and Engravers'  
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## BOSTON.

Art shows still bloom here, in infinite and fetching variety, notwithstanding the lateness of the season. The second annual spring exhibition of the Guild of Boston Artists, ushered in most auspiciously by a "Sargent tea," surprises even the friends of the association by its comprehensive scope, a feature owing partly to the recent taking in of new members. One of these new members, Arthur P. Spear, introduces himself with "Waiting," a sympathetic and skilful rendering of an old couple waiting for the train, with birdcage in hand. Another new member, Giovanni B. Troccoli, in his "Portrait of a Lady," contributes a study of prim New England character that delightfully contradicts his Italian name.

It almost goes without saying that Charles H. Woodbury's mammoth marine called "The Rainbow," hung on the end wall of the rear gallery, dominates the exhibition, by its size, its subject-matter, and its masterly execution. Tarbell has a figure study of uncommon beauty ("Dreams"), loaned by Miss Georgina Cary. Frank W. Benson's "Tree Shadows," is a landscape of distilled yellow sunlight shimmering—one might almost say melting—through the green leaves of trees. One notes also Arthur Goodwin's fascinating and idealized presentment of good, old T. Wharf; Mrs. Perry's presentment of an engaging child ("Convalescent"); Louis Kronberg's dancer ("Yellow and Blue"), painted with her back turned to the spectator—excellent in color and ably rendered; Frederick Bosley's characteristic study of two figures, "Emily with Eleanor"; W. M. Paxton's brilliant and loosely painted picture of a girl ("The Blue Book"), daring (as always) in color arrangement; Richard Meryman's "Monadnock," a landscape in "concentrated" form, lacking in details, but suggesting much by its brevity of means; J. J. Enneking's "unified impression," "A New England Hillside"; and Philip Hale's individual handling of "White Roses."

Among the sculptors two new members appear—John Paramino and Bashka Paef—the former with his "Portrait of Elizabeth" (the daughter of Bela L. Pratt), and the latter with her likeness of Miss Jane Adams. The miniature painters of the guild also make a good showing.

A large and varied assortment of pictures—many bearing the names of foreign artists—which recently passed through an auction sale at Copley Hall, was announced as "having come from a single residence in the Back Bay!" A bewildered gallery-trotter, in viewing the collection, remarked that the residence referred to must have been a pretty big one! John Doe.

## PROVIDENCE.

At the Rhode Island School of Design, a collection of 14 paintings by Monticelli is now on view. These glowing canvases, while at variance with modern theories of "values," supply rich food for the imagination and offer a wealth of color. "The Peacock Garden" and "The Pet Dove" are the most important examples shown. Among the others are "The Christening Party," "On the River-Bank," and "The Burning of Sodom."

On May 12, the Rotary Exhibition of the Providence Water Color Club opened with a reception by the Ladies' Art Club at the public library at Danielson, Conn. An exhibition and sale of paintings and sketches by the late George W. Whitaker is now on at the studio formerly occupied by him for over twenty years. Romantic landscapes in great variety and reflecting a diversity of moods are grouped effectively with fruit compositions and marines on every wall and in every corner of the studio and the eagerness with which they are being acquired by collectors speaks eloquently of the esteem in which Mr. Whitaker and his works are held. Wm. Alden Brown.

## Edward I. Farmer

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GREAT IMPORTANCE.

## NEW HEAD FOR ART SCHOOL.

The announcement was made recently by the Board of Trustees of the Fine Art Society, that the Minneapolis Art School, will have for its new director, F. C. Ramsey of Pittsburgh.

Mr. Ramsey has long been interested in the progress of art schools. Born in Brittany, of American parents, he lived abroad for some time. After his return to America he studied at the Pa. Industrial School, Phila., for two years, then at the Pa. Academy, winning the Cresson Scholarship which gave him years of travel abroad, where he remained studying and painting from 1894 until 1908. On his return he was curator of schools at the Pa. Academy, until 1912, when he became business manager of the Fine Arts Dept. of Carnegie Inst. Mr. Ramsey will assume his new position in July.

A community party, to the number of 1500 from the Commercial Club spent one evening last week at the Art Institute. Another such party of the musicians and their friends was at the Inst., May 24.

M. C. Wells.

## BLAKELOCK MONOGRAPH.

Under the title "Blakelock, his Art and His Family," Mr. J. W. Young, the well-known Chicago dealer, has issued, in connection with the display of that artist's works in his galleries in the Stevens Building, 17 N. State St., Chicago, an interesting monograph, illustrated with reproductions of pictures, as well as by portraits of the artist, his wife and a son and daughter, and views of their home. The foreword is by Mrs. Blakelock, who is shown seated by two of her husband's paintings. The main body of the text, by Mr. Young, introductory to the catalog, is of much interest, the personal note being dominant. A section is devoted to the artist's daughter, Marion, several of whose pictures are in the exhibition.

## ROCHESTER.

The Memorial Art Gallery is showing this month the collection of paintings by twelve American artists, which has been going the rounds of the museums this season, and the collection of paintings and miniatures sent



THE ANNUNCIATION

Masolino

From the Earl of Wemyss' collection and recently purchased by a N. Y. Collector.

## NEW BROOKLYN ART SCHOOL.

Hamilton Easter Field is to establish a new art school in Brooklyn on Columbia Heights. The house at 106 Columbia Heights has been purchased, and also one below it in Furman St., whose roof serves as a backyard. The Furman Street house, which can be entered through a capola, which juts up on the lawn, will be used as a workroom for the students. The Columbia St. house, originally occupied by Col. Roebling, after he became too ill to be on the Brooklyn Bridge he was building, and from which he directed its completion, will be known as Ardsley House and will be fitted up for students who wish to live near the studios.

## Schofield An Allied Aviator.

W. Elmer Schofield, who some time ago, joined the British army, according to a letter from Parker Newton now here, is now Lieutenant in command of an anti-aircraft section which has left for the front in France. The section consists of over 50 men, a junior officer, telephonist, telegrapher, chauffeurs, mechanics, gunners, interpreters, motors and motor lorries for the guns, etc.

"All the men in the section," says Mr. Newton further, "are from Cornwall, England, and as the artist painted many years in Cornwall it seems appropriate that he should command a body of brave men from his beloved county."

out under the auspices of the Museum of French Art. In June, the Rochester Art Club will hold its thirty-third Annual Exhibition.

## NOTES FROM OTHER CITIES.

Violet Oakley's mural decorations, of the history of Penna., for the Senate Chamber in the State Capitol at Harrisburg, Pa., are to be in place the end of August, or early in September. The artist is also working on the preliminary sketches for her decorations for the Supreme Court Chamber.

Phila. has appropriated \$400 for the restoration of 45 pastels, by James Sharpless, of famous Americans of Revolutionary days, which are exhibited in Independence Hall. Shown by the Lee family at the Centennial in 1876, they were purchased by the city for \$700. The former owners had loaned \$150 on the collection, now held to be worth, \$50,000.

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## THE ANNUNCIATION.

By Masolino.

"It is now fourteen years," says Mr. Tancred Borenius, in the May Burlington Magazine, "since Mr. Berenson drew attention, in the columns of the 'Gazette des Beaux-Arts,' to the remarkable picture of The Annunciation, by Masolino, discovered by him in the collection of Earl Wemyss at Gosford House, Longniddry. No reproduction of the picture has, however, up to now been published, and the accompanying illustration will therefore be welcome to the readers of The Burlington Magazine, all the more so as the picture itself has recently been sold to America. Judging from the evidence of style, it would seem as if the picture had to be classed with the earlier ones among the surviving works by Masolino; the figure of the Virgin reminds one, both in the type of face and the drawing of the hands, of the Madonna in the gallery at Bremen, which bears on the frame the date 1423, and is one of the earliest of the works by Masolino which have come down to us, although as a matter of fact executed at a time when Masolino was nearly forty years of age. On the other hand, the Gothic sinuosity of line in the figures contrasts vividly with the massiveness and classical simplicity of line of the figures in the fresco of The Annunciation, by Masolino, in the chapel of S. Catherine in the church of S. Clemente at Rome, possibly executed some time between 1428 and 1431 (reproduced in Dr. Toesca's scholarly monograph on Masolino, Bergamo, 'Istituto d'Arti Grafiche,' 1908, p. 123). The picture is very gay and brilliant in color, and in the angel's superb robe of deep red brocade, embroidered with a pattern of large golden roses, we see exemplified the tendency towards the rendering of modish dress which is characteristic of the naturalistic movement of the early 15th century both north and south of the Alps, and which finds expression also in the fresco of S. Peter Resuscitating Tabitha in the Brancacci Chapel and in Masolino's later frescoes at Castiglione d'Olena. From this point of view it is of some interest to compare the present picture with a rendering of the same subject by an artist of kindred tendencies—the puzzling Annunciation in the collection of the late Sir Julius Wernher, the work of a painter under the influence of Jacopo Bellini."

## NO TAX ON CHAMPOLLION ESTATE

Surrogate Fowler has declared the property of Andre C. Champollion, who was killed in battle in France, exempt from transfer tax, as he was a non-resident. The artist's estate, valued at \$70,000, was left to his widow.

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SPECIAL ANNOUNCEMENT  
SUMMER ISSUES.

After this issue, the AMERICAN  
ART NEWS will, as usual during  
summer, appear monthly until Sa-  
day, October 14 next, when the we-  
issues will be resumed, and a new  
volume will begin.

The regular summer monthly is  
will be published on Saturdays,  
17, July 15, August 19 and Septem-  
ber 16.

## THE MAY BURLINGTON

The frontispiece of the May number  
of the Burlington Magazine is a repro-  
duction of Masolino's tempera painting  
on panel, of "The Annunciation," lately  
owned by the Earl of Weymouth, accom-  
panied by a few words by Tancred  
Borenius who announces that it has  
been sold to America. Sir Martin Con-  
way writes of the French primitive  
Jacquemart de Hesdin and C. E. Cecil  
Tattershall describes "A Set of XVI  
Century Vestments," three of the four  
lately given to public institutions by  
Sir Charles and Lady Waldstein. The  
Cope went to South Kensington  
Museum, one dalmatic to the Fitzwil-  
liam Museum at Cambridge, and the  
other to the Metropolitan Museum, the  
Chasuble being retained. G. F. Hill con-  
tinues his "Notes on Italian Medals."  
George Leland Hunter writes of the  
"Scipio Tapestries Now in America,"  
two examples being reproduced in  
color. G. Baldwin Brown talks of "Pre-  
historic Art," W. R. Lethaby of "The  
Brothers of London," and Raphael  
Petrucci of "Rapput Painting." The  
Burlington may be had of the American  
agent, James B. Townsend, 15 E. 40 St.

## ART SEASON CLOSES.

With the end of May the American  
art season, unusually long prolonged  
this year, will definitely close. We pub-  
lish our last weekly issue today, and  
as announced elsewhere, will, as usual  
from now until October 14 next, pub-  
lish only mid-monthly—as there will  
not be sufficient of art news to justify  
a weekly issue during the summer.

The season has been, not only an un-  
precedentedly long but curious one, most  
active in the way of exhibitions and  
auction sales, and has been varied by  
brief and alternating periods of activity  
and dullness in galleries and studios.

Good fortune has come to some art-  
ists and dealers—fair to others and dis-  
appointment to still a larger number.  
But, on the whole, business in the art  
trade and among the artists has been  
far better than for two preceding sea-  
sons for let it be remembered that 1912-  
'13 and 1913-'14, the seasons before the  
war, were not prosperous ones, in and  
to the art trade.

The first of the flood of European art  
treasures has begun to flow in, and  
every sign points to a lively and pros-  
perous season, to open next Autumn.

## ART BOOK REVIEW.

THE PHILOSOPHY OF PAINTING. By Ralcy  
Husted Bell. Putnam's, \$1.25 net.  
This unillustrated volume takes the read-  
er through a series of rather tedious  
studies in the origins of painting, the work  
of the Egyptians, Etruscans, Greeks and  
Romans, through Gothic, Renaissance and  
Northern schools to the painting of France  
and Spain concluding in such strangely se-  
quential chapters as "Modern Painting,"  
"The Secret of Stained Glass," "The Secret  
of the Old Masters" and "Ideals." The  
author makes no acknowledgment of au-  
thorities in his preface, but his quotations,  
made copiously in the course of his argu-  
ment, are conspicuously from Pliny, Sir  
Joshua Reynolds ("Discourses") and Rey-  
nolds's fellow councillor of the Royal Acad-  
emy, James Barry. Barry's R. A. lectures  
might often be profitably consulted for his-  
torical information, as well as sound criticism  
on Greek art. It was Barry who noted the  
"modernity" of Parrhasius the painter-  
philosopher of Athens.

Mr. Bell's discovery that Christian paint-  
ing "was born in the gloom of the Cata-  
combs," is interesting even if his critical  
remarks anent the masters who brought  
about the flowering of Christian art are  
summary and trite. His notes on "Cis-  
Rheinish" painting are rapidly inadequate  
and are rendered entirely worthless by the  
author's indulgence of nationalistic feeling  
provoked by the present war. Durer and  
Holbein are of course saved by their monu-  
mentally established immortality. French  
and Spanish painting fare little better than  
German. "Tonalism" in landscape art which  
is associated with the work of Henry  
Ranger and his sympathizers, receives ap-  
proprious consideration, while the exciting  
incursions made by "post-impressionistic"  
are not noticed at all.

The chapter on "Modern Painting" deals  
with English painting from Hogarth in a  
manner provocative of at least "distemper."  
The "snappy" critical estimates will one  
day one imagines face their author to some  
confusion. Retiring in a chapter on "Ideals"  
Mr. Bell quotes Rodin and notes a prom-  
ising state of affairs suddenly arrested by the  
explosion of "the machinery of civilization."  
Ideals of art immediately passed into red  
eclipse. "The impetuosity of this age shall  
not be stayed" we read and "art, avoiding  
all signs of the superflux of pain, shall pre-  
serve only the fadeless beauty of things  
that fade, since

"Time dissipates to shining ether the  
solid angularity of facts."

James Britton.

THE FRESCOES IN THE SISTINE CHAPEL, by  
E. March Phillips. John Murray, London,  
1/.

In this small but exceedingly practical  
volume the author has aimed at connecting  
and co-ordinating the principal facts con-  
cerning the Sistine Frescoes, so as to fur-  
nish the visitor with a means of appreciating  
the wealth of artistic achievement with  
which he is confronted. This unpretentious  
little book, while not aspiring to treat its

subject exhaustively, yet cleverly avoids the  
guide-book impression which so often mars  
productions of this nature, and handles its  
data so attractively as to be likely to en-  
courage its readers to subsequent reading  
on more advanced lines. All who are fa-  
miliar with the overwhelming effect of the  
vast scheme of decoration in the Vatican,  
will readily appreciate the assistance which a  
well arranged volume such as this, is able  
to afford the visitor.

L. G.-S.

NIGHTS.—ROME, VENICE, LONDON, PARIS. By  
Elizabeth Robins Pennell. Crown Octavo.  
\$3 net. J. B. Lippincott Co., Philadelphia.

Mrs. Pennell's new book is interesting  
chiefly because of its allusions to certain  
important personages in the world of art,  
of whom there is, unfortunately, scant  
record in literature. Particularly welcome  
are her personal recollections of John  
Donoghue, the purest and ablest of all  
"neo-Greek" sculptors, an American clas-  
sicalist whose tragic death followed circum-  
stances similar to those which led to  
Blakelock's present pathetic plight. Her  
description of Donoghue, "big, handsome  
and gay," wandering about Rome in hope-  
less search for a model beautiful enough to  
help him realize his masterly "Young  
Sophocles" (Chicago Art Institute), is clever  
and entertaining, while she equals Donog-  
hue's own naivete in talking of his beauty  
by adding her own dainty feminine tributes  
to this Narcissus "come to life again."

The ponderous figure of Elihu Vedder  
succeeds the exuberant one of Donoghue  
in the memories of Rome, the Vedder of  
"Omar Khayyam" days. Duvencek is the  
prominent figure of the nights in Venice,  
Whistler being absent—blonde Duvencek,  
the prodigious worker who still had time  
to lounge, the American who knew his  
Munich as well as he did his Paris and his  
Florence, the one person who could  
"launch" a visitor properly in the city of  
canals. Remnants of a tradition of Rus-  
kin's Venetian holiday in the company of  
that glorious little wife he lost to Millais—  
Euphemia Grey—hover around these nights  
in Venice, out of which, however, only one  
figure towers, and that is Duvencek. One  
should commend Mrs. Pennell for clarify-  
ing her literary form by projecting such  
characters as Donoghue, Duvencek and  
Henley from the mass of personages, more  
or less distinguished, happily met in the  
leisure moments of thirty years. Editor  
Henley, whose head as interpreted by Rodin  
appears in reproduction is the most com-  
pletely portrayed individual emerging from  
any of these recollected nights. His voice,  
"roaring down all opposition" at the Thurs-  
day gatherings in London, in the rooms in  
Buckingham Street, "well packed and pleas-  
antly smoky," was finally stilled by the same  
silencer that finished the outpourings of  
Henley's Thursday attendants—Aubrey  
Beardsley, Bob Stevenson, Henry Harland  
and Phil May.

The Whistler nights, of which one may  
read quite completely in the Pennell "Life,"  
were won, we are told, at great price. The  
irrepressible one drove all other callers  
away, for it was Jeems's "resounding  
knock at the old battered door" that was  
permitted to triumph.

With the "Nights in Paris" the author  
concludes touchingly, noting the first spring  
time when the Salon has failed to open  
and asking—"Am I to Lose Paris? Who  
can say, when the echo of shells and bullets  
is thundering in my ears?" It is under this  
suspense that the author "clings to the re-  
membrance of Paris nights," almost begin-  
ning to believe that "youth exists for no  
other end than to supply the incidents that  
age transforms into memories to warm it-  
self by."

James Britton.

ESTIMATES IN ART.—By Frank Jewett Math-  
er, Jr. Chas. Scribner's Sons, \$1.50 Net.

Professor Mather's title to his new book,  
"Estimates in Art" is not altogether happy.  
It savors too much of appraisal. Minus  
a preface, this volume has the limited appeal  
of many recent books of its type. For it is  
a potpourri of appreciative essays on the art  
of selected masters of various schools—an  
odd enough selection—well written certainly,  
but lacking any very illuminating matter in  
a field which is so enormous as to offer rich  
opportunity to one who desires to cast re-  
vealing rays either for estimation or appre-  
ciation.

The succession of papers on Claude Lor-  
raine, Botticelli, El Greco, Goya, Rem-  
brandt, Verner of Delft, Sorolla, Eugene  
Carriere, G. F. Watts, La Farge and certain  
artists of China and Japan produces a  
strange line of development terminating  
where it might better have begun. The re-  
marks on Chinese and Japanese art based  
upon facts "taken," as the author says "at  
second hand," are the liveliest in the book  
and bear out the author's admission that the  
"thrills evoked" by these works are decid-  
edly not second hand. To Americans, this  
book should be of particular interest on ac-  
count of the chapter that deals with John

La Farge who is "estimated" here very  
highly, especially as a designer of stained  
glass.

One could "marvel" with this author "that  
the fame of La Farge is not greater." The  
chapter on Watts is of interest also. These  
two men stand apart from their artistic  
brethren of the last century—two great  
modern eclectics.

The chapter on Vermeer is replete with  
references to Philip Hale's admirable book  
on the painter of Delft which contains, this  
author considers, "the most elaborate styl-  
istic analysis ever applied to any artist." Morrice's book on Eugene Carriere furnishes  
the cause of a study of the painter whose  
type of picture was characterized so cleverly  
by Whistler, while that on Sorolla by Aure-  
liano de Beruete, Rochefort, Huneke and  
other, with the Hispanic Society's exhibition,  
gives rise to a characterization of the dash-  
ing and facile Spaniard as "a virtuoso rather  
odd and diverting than really worth while."  
As a whole, the book is unprovoking; indeed  
the only thing about it that irritates, is that  
it lacks an index.

## OBITUARY.

## James F. Keresey.

James F. Keresey, dealer in Oriental rugs,  
carpets and tapestries, at 2 W. 47 St., died  
May 21 at his home in Jersey City, at the  
age of fifty-two. With his brother, Mr.  
John T. Keresey, he established his business  
15 years ago in Fifth Ave. Five years ago  
the late J. Pierpont Morgan bought five  
Burgundian tapestries of Mr. Keresey,  
which he presented to the Metropolitan  
Museum. Mr. Keresey was formerly a  
leather merchant, with the firm of Bullard  
& Co., of which his father was a member.  
He was considered an "expert" on Oriental  
decorative art and was often called upon by  
the government to make appraisals of rugs,  
carpets and tapestries. He is survived by  
his widow, three sons, two daughters, two  
brothers and one sister.

## Mrs. Lucy Alexander.

The cable announces the death in  
Florence, on May 20, in her 105th year, of  
Mrs. Lucy Alexander, who had lived in  
that city many years and left an estate  
valued at \$5,000,000. She was the widow  
of Francis Alexander, an artist, and the  
mother of the artist and author, Francesca  
Alexander. She formerly lived in Boston  
and was born at Cambridge. She was in-  
terested in a number of charities and paid  
special attention to families in reduced  
circumstances, giving an annual pension to  
forty such families.

## George W. Hewitt.

George Watson Hewitt, of Hewitt and  
Hewitt, architects, died in Phila. May 12,  
aged 74. He was the designer of the Belle-  
vue-Stratford Hotel, the Phila. Bourse, the  
Bullitt Building and the Episcopal and  
Hahnemann Hospitals.

## FAMOUS PICTURES REPRODUCED.

The Ladies' Home Journal has begun,  
with its May issue, the publication of a  
series of finely colored reproductions of  
famous pictures in notable American col-  
lections.

Those selected for the first series are  
the Cowper, or Panshanger, Raphael Ma-  
donna, Rembrandt's "The Mill," Van  
Dyck's "Marchesa de Cattaneo," and Ver-  
meer's "Woman Weighing Pearls"—all  
from the Widener collection of Elkins  
Park, Pa.

The Ladies' Home Journal is to be con-  
gratulated on this novel enterprise for a  
publication not distinctively an art one,  
and while of course these first reproduc-  
tions, and doubtless those of other great  
pictures from other noted American col-  
lections to come, have been reproduced in  
direct art publications both here and  
abroad, some in the AMERICAN ART NEWS,  
these former reproductions have not, as  
a rule, been in color.

The Home Journal reproductions are  
not only worth preservation for their art  
value, but are most educational and will  
give many thousands a knowledge of great  
canvases which, with the curiously un-  
American exclusive policy of most of our  
leading art collectors in shutting out the  
public from their galleries, they might  
otherwise never obtain.

## PRINT COLLECTORS' QUARTERLY.

The opening article in the current number  
of the Print Collectors' Quarterly is by  
Robert J. Wickenden and devoted to Millet  
"A Jupiter in Sabots," as Gerome called  
him. It is most interesting and largely con-  
cerned with the circumstances of the mas-  
ter's settling at Barbizon. George S. Hell-  
man discusses the drawings by American  
artists at the Metropolitan Museum, and  
William Aspinwall Bradley tells of "Some  
French Artists During the Siege."

## LONDON LETTER.

May 17, 1916.

Miss Elizabeth Asquith, who enjoys the distinction of having had her portrait painted by many of our foremost artists, is arranging a show of Sargent's portraits at the Grafton Galleries in June. Her own picture, and that of her brother Anthony, will be among the 40 canvases shown, while those of other society notabilities, such as Lady Diana Manners, Lady Elcho and Lady Anglesey, will be included. The exhibition should be of peculiar interest, in view of the fact that it is the first comprehensive collection of this artist's work, which has been seen. The proceeds are to be given to the Arts Fund of which Miss Asquith is the chairman. The Lavery portrait of Miss Asquith is, it may be remembered, one of the best Academy pictures of this year.

## Some Naval Critics.

Apropos of the Academy, some fierce criticism on the naval war pictures, has been given by naval experts, who have not been slow to point out in the most scornful terms, the various unconscious inexactitudes perpetrated by impressionistic artists. Indeed the marine painters are now suffering much the same drastic treatment, which in former years was meted out by that trade journal "The Tailor and Cutter," whose sartorial expert never failed to delight us, with his scathing comments on the clothes depicted in the various portraits exhibited. Nowadays the marine painter must be able to stand a minute examination in all the points of a dreadnought, the methods of a torpedo and the funnels of a cruiser, for the naval pictures of the present year of grace are to go down to posterity as historic records and must be infallible in detail.

The "International" opened last week with a private view of exceeding smartness and chic. Indeed it was a difficult matter to fix one's attention on the pictures, seeing that there was so much that was bizarre and "voyant" among the audience. Still there was considerable rivalry in the corner gallery, wherein a "Venus" by Leon de Smet, and a "Panel for Commerce," by Alfred Wolmark, were among the most modern of a number of ultra-modern designs and compositions. The panel, as far as one may decipher it, is intended to convey an impression of men displaying for inspection some brilliantly colored carpets, both men and wares forming a sort of conglomerate design which is not a little confusing.

An exceedingly original subject has been chosen by W. Nicholson in his "Hundred Jugs," in which he has cleverly depicted with the greatest skill, the various surface lights, tints, and lustres of a variety of pottery and porcelain, producing in the end an uncommonly able piece of work, though by no means one which satisfies the most exacting aims of art. William Strang, A. R. A., who is but moderately well represented this year at Burlington House, had evidently reserved his best work for the International for here are two delightful studies, painted with that superb directness of touch and clearness of color which always make his work stand out with such magnificent distinctness from everything in its vicinity. Though no longer, owing to present conditions, so "international" as formerly, the exhibition shows signs of a vitality no less robust than in years gone by.

An interesting sale at Christie's will be seen next week when the French terracottas collected by Henry James Pye, the poet-laureat of George III, are to the dispersed. The poet was evidently a man of nice taste in matters of art for the figures have been selected with the most fastidious judgment. They include a signed group by Clodion, others by Marin and a beautiful Bacchante bust.

## Notable Hals Found.

The latest "find" in the picture-world is that of a Frans Hals, which has just been sold for 4,150 gns. to Mr. Evan Thomas, presumably for a client, its existence only having been discovered a few days prior to the deal. Indeed, the picture when cataloged last week for a sale near Windsor Forest was described as by an "unknown" artist but keen examination at the public view brought to light the initials "F. H.," the date 1640 and the words, "aetatis suae 56." The news soon spread among the dealers with the result that they attended in force at the sale and bidding proceeded briskly.

This is one of the most striking Hals portraits which has ever changed hands in this country and depicts a man of apparently great intellectual quality, regarding the spectator with the true Hals smile. The house from which the picture was sold is that occupied in the early part of the XIX century by the American financier, Joshua Bates.

L. G-S.

## NOTES OF THE STUDIOS.

Mr. C. S. Carstairs, of M. Knoedler & Co., 556 Fifth Ave., sails for England on the Nieuw Amsterdam on Monday.

F. N. Tonetti, the N. Y. sculptor, recently returned from the war front in Europe. He is endeavoring to alleviate the sufferings of the wounded from flies and invented an extensor for use in setting broken bones.

The exhibition of paintings of Alaskan scenery by Leonard M. Davis, closed May 20, at the Museum of Natural History. Eight works were sold to N. Y. collectors. The display has been followed by another of pictures by Z. H. Pritchard, which represent submarine life of the Pacific coast.

Bryan Lathrop, the wealthy real estate dealer, who died recently in Chicago left his collection of Whistler etchings, said to be one of the best in the world, to the Art Institute of that city.

Carlton Chapman's spirited historical marine, one of the best he has painted, "The Engagement Between the U. S. S. Enterprise and H. B. M. S. Badger, off the Maine Coast, September 5, 1813," has been on display during the week, in the show window of the Ralston Galleries, 567 Fifth Ave.

as a gift from Chicago artists. He will lend his house in the Latin quarter for the purpose. Over \$6,000 has been collected in Chicago for the fund.

Adele Watson, of 20 W. 10 St., leaves shortly for California, where she will prepare for an exhibition of her work to be held at the Folsom Galleries, 396 Fifth Ave., to open Dec. 1.

Gordon M. McCouch, some of whose pictures have lately been on exhibition at Montross' Gallery, 550 Fifth Ave., is now painting in Switzerland.

At his studio, 27 West 67th St., Howard Hildebrandt has been holding an exhibition (closing today) of recent portraits. Among the works shown are presentiments of Mr. and Mrs. Charles Allen, the former one-time Governor-General of Porto Rico. A picture of Miss Delite Wooley, the debutante daughter of Mr. and Mrs. Connell Wooley, is also one of the admired works. In the portraits displayed the artist not only showed an honest determination to obtain character but every one bore evidence of sincere study and knowledge.

Francis Jones, who has been ill most of the winter and has been with his brother, Bolton at Montclair, is happily convales-



CIGARETTE

S. Montgomery Roosevelt

In recent fire in the Pictro Studio.

Miss Laura Chanler, painter, daughter of Mr. and Mrs. Winthrop Chanler, is engaged to Lawrence G. White, architect, son of the late Stanford White and Mrs. White.

Seymour Thomas is in Southern Cal., where he is painting portraits and will probably remain for another year.

P. L. Rousseau, the well known painter of dogs, has a studio in the Chelsea.

Carlo-Delvaile is painting a large decoration for the home of Mr. James J. Hill, in St. Paul, at his studio, 60 S. Wash. Sq. He expects to remain in this country until the autumn.

Lawton Parker, who spent a number of years in Paris, proposes to make his home permanently in New York. It is his purpose to go to Paris for a few weeks this spring to establish a "Kitchen" for the wives and children of artist soldiers at the front.

cent and has returned to his studio in the Atelier Building, West 67th St. The brothers will spend their summer, as usual, at their South Egremont studio.

Henry Golden Dearth will paint the coming summer at Northeast Harbor, Me.

J. Francis Murphy and Mrs. Murphy left their Chelsea studio last week for their summer home at Arkville, Catskills.

Alethea H. Platt has recently built a studio at Sharon, Conn., where she plans painting during the summer. She will leave about June 1 for the Adirondacks and will paint until July in Keene Valley (The Shurtleff County). She has had a successful season and has sold a number of her best canvases.

Henry B. Snell will go to Gloucester, Mass., about June 1, where he will have a summer class.

(Continued on page 6.)

## PARIS LETTER.

Paris, May 18, 1916.

The artistic event of the fortnight was the opening of the exhibition of Belgian painting and sculpture, under the auspices of both the Belgian and the French governments. The collection contains a few things that were rescued from the German invasion, such as the heroic bronze group by the late Constantin Meunier, "The Fire Damp," first shown in the Paris Salon and afterwards placed in the Brussels Museum, and some of Victor Gilsoul's landscapes; but nearly all of the works have been executed since the artists were forced to flee from their country, to find hospitality in various other lands. Certain of the pictures are graphic notes of this exile, like P. Paulus's views of the Thames, of a building in course of erection in London, and of Saint-Paul's Cathedral, Albert Baertsoen's "Waterloo Bridge" and "The Thames in Winter," Alfred Bastien's "The Thames at Chelsea," and Charles Michel's "Le Pont Royal" and "Morning near the Louvre."

## Scenes of Belgium.

But the majority of the pictures are scenes in Belgium, evidently only painted in the last few months from studies made before the war. In all there is a dignity and surety of execution, a repose of manner and a candor and sincerity, worthy of the noble nation which has preferred destruction to slavery. The Belgians, even before the war, had shared in all the intellectual commotions and in all the evolutions of modern thought; yet Belgian art today is nearer the soul of the great "primitives," naive and at the same time observant and reflective, intense and expressive, than it is to the optimistic reveries, the splendors and magnificence, the triumphant orgies of color, of light and of life, of a Jakob Jordaens, or the rollicking and jovial village feasts of the Teniers. The spirit of Millet is likewise more present in Belgian than in French art of the present. It is the twin brother of the literature which found its culmination in Maeterlinck and Veheeren.

There is very little here that directly bespeaks the agony of a nation. A few paintings suggest the home-sickness of the exile. But the Belgian artists are apparently too proud to draw profit either of fame or of fortune from the tragic ills of their country, or to glorify, before the great climax of reparation, the imperishable deeds of their heroes.

This exhibition, taken in connection with the two rooms at the Luxembourg Gallery that are filled with Belgian paintings, may be justly regarded as amply representative of the nation's contemporary achievements in art. Meunier's group, "The Fire Damp," shows a mother leaning above her prostrate son to learn if life remains. It may be regarded as fortuitously symbolizing Belgium, gazing in mute horror upon the work of her murderous foe. A newer work of Meunier, on a smaller scale, in bronze, is "The Prodigal Son," one of the best of the many conceptions of that subject. It has great intensity of sentiment, and strength and justice of expression. A bronze statuette, "Salomé," by Marnix d'Haveloose, is also worthy of marked attention, as an interpretation of the neurasthenic degeneracy and the weird oriental psychology that Oscar Wilde and Richard Strauss had already interpreted with equal truth in other mediums. A bronze head of a man, by G. Minne, is distinctly Rodinesque, and does not fall very short of the best work of the master.

## Some Notable Works.

Among the paintings, Baertsoen's "Canal at Ghent," Emile Claus's "The Golden Highway," a road that glows in the reddish yellow glory of autumn foliage, fallen or ready to fall, and of an intense sunlight; Alfred Delaunois's "Chapels of the Church of Saint-Pierre at Louvain," austere in atmosphere and marvellous in the fidelity of the stone hues and the delicate richness of the light which is sifted through painted windows; Frederic Léon's landscapes in the Ardennes, reposeful, with solid harmony of coloring and much nicety of detail; Victor Gilsoul's vivid picture of the village of Mannekenvere on the Yser, vigorous and intense in execution; Eugène Laermans' typical groups of Flemish peasants, boldly, but very simply delineated, and strongly characterized; Theodore van Rysselberghe's nudes, which are notable achievements in vibrant luminosity; and Emile Wauter's figure of a Gypsy woman in shackles and his landscapes in Morocco and Egypt, are unquestionably the most important among the paintings. This exhibition would be successful in New York.

Pierre Goujon, the first member of the French Parliament to be killed in the war, had formed an excellent art collection, which he has left by will to the Louvre. Among the pictures were some watercolors by the sculptor Barye; a good example of Toulouse-Lautrec, "Le Dos de Feu," and a characteristic one of Van Gogh, "La Guinguette" ("The Grogshop").

Eric Tayne.

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**NOTES FROM THE STUDIOS.**

(Continued from page 5.)

Cullen Yates has left his Vandeyck studio and is at his summer home at Shawnee, Pa., where he will remain until late autumn.

Helen W. Phelps expects to leave her Sherwood studio in early June for her summer studio at Elizabethtown, Adirondacks, where she will paint until the autumn.

Oscar Fehrer has had a busy winter painting portraits at his studio, 236 W. 86 St. He exhibited at a number of the leading exhibitions throughout the country during the winter and has been invited to show at several summer displays including those at Lake Placid and Stockbridge. He will leave this week for his summer studio at Provincetown, Mass.

Ernest Ipsen is in Chicago painting portraits until about June 15, after which he will go to Nonquit, Mass., for the summer.

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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

Arlington Galleries, 274 Madison Ave.—Retrospective Exhibition of American Art from May 29.  
Bandbox Theatre, 205 E. 57 St. Pink Room.—Colored Etchings by Robert W. Bergman to May 29.  
Berlin Photographic Co., 305 Madison Ave. Wood Blocks in Color by American Artists, to May 31.  
Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.  
City Club, 55 W. 44 St.—Paintings by W. R. Leigh, to June 5.  
Daniel Gallery, 2 W. 47 St.—Summer Exhibition of work by American Artists.  
Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.  
Folsom Galleries, 396 Fifth Ave.—Summer Exhibition of American Paintings.  
Goupil Galleries, 58 W. 45 St.—Original Etchings by Members of the British Society of Graver Printers in Color, to May 30.  
Lewis and Simmons, 581 Fifth Ave.—Exhibition of Old Masters and Objects of Art.  
Catherine Lorillard Wolfe Art Club, 802 Broadway.—May Exhibition of Work by Members.  
Kennedy & Co., 613 Fifth Ave.—Early Aero and Velocipede Prints and Etchings and Dry Points by William Walcott.  
Little Gallery, 15 E. 40 St.—Ashbee Guild of Handicrafts Exhibition.  
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.  
Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists.  
Municipal Art Gallery—Exhibition of History of American Illustration from 1870 to date, to June 30.  
National Arts Club, 119 E. 19 St.—London Poster Exhibition, to May 31.—Shakespeare Book Plate Competition Drawings, to June 2.  
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the I. L. Cadwalader Collection.—Chas. A. Munn Coll'n Early American Prints.—Stuart Gallery.—Henry Wolf Memorial Exhibition.  
Photo-Secession, 291 Fifth Ave.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty.  
Reinhardt Galleries, 565 Fifth Ave.—Jo. Davidson's Sculptural Panel "The Dance" to June 3.  
Thumb-Box Gallery, 24 E. 49 St.—Drawings and Sculptures of the Dance.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Arthur Blackborne, of London, Collection of Objects of Art, Old Books and Antique

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Anderson Galleries, Madison Ave. at 40 St.  
—Collection of French Art, including  
decorative French Furniture, Bronzes,  
Marbles, Miniatures and Tapestries, con-  
signed by M. Jules Ratzkowski of Paris,  
now on exhib'n to sale on the Afts. of  
May 27, May 29, May 31 and June 1.—  
Rare Books on California and other  
Western States, on exhib'n from May 24  
to Sale, Aft. and Ev'g of June 2.—Colle-  
ction of English and American Autographs,  
on exhib'n May 29 to Sale, Afts. of June  
5-6.—Library of the late Edward Bunnell  
Phelps, on exhib'n May 29 to Sale, Afts.  
of June 7-9.—Choice American and Eng-  
lish Books, on exhib'n from June 7 to  
Sale, Afts. of June 12, 13 and 14.  
Stan. V. Henkels, 1304 Walnut St., Phila.—  
Collection of Autograph Letters, aft.  
June 2.

Gustave Wiegand sold three important  
canvases last month to a Hoboken collec-  
tor, and three of his small works were  
purchased from the recent Allied Artists  
exhibition. He expects to leave N. Y.  
about June 1 for his summer home at Blue  
Mountain Lake, Adirondacks.

DeWitt Parshall planned to leave his  
Carnegie Hall studio about June 15 for  
his summer home at Northeast Harbor, Me.

Irving Couse left his Sherwood studio  
last week for his summer home at Taos,  
New Mexico.

Carlton Chapman is painting a series of  
decorations for a college building. The  
subjects include the Oxford colleges,  
Magdalen, Queens and New, set in land-  
scape backgrounds. He will leave N. Y. for  
the summer sometime in June, after the  
paintings are placed.

S. Montgomery Roosevelt painted eight  
portraits during the past season. Among  
the most important were a three-quarter  
length of Mrs. Nathaniel Hess, the Hon-  
orable Mrs. Beresford and her daughter and  
Mrs. Lindsay.

An exhibition of colored etchings by  
Robert W. Bergman is on to May 29, in  
the pink room of the Bandbox Theatre, 205  
E. 57 St.

An exhibition of etchings, drawings and  
lithographs by Joseph Pennell, is on dur-  
ing the month in the Sweat Memorial Mu-  
seum, Portland, Me.

The spring exhibition, of work of Ameri-  
can artists, opened May 15 at the Mahoning  
Institute, in Youngstown, O., and will con-  
tinue three weeks.

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**THE ANDERSON GALLERIES**

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Miss Ellen Ravenscroft will spend the  
summer near Bernardsville, N. J., where she  
has a studio and an out of door painting  
class. In her studio, 96 Fifth Ave., she  
showed this week some of the work done  
by her pupils during the winter, as well as  
two portraits by herself, one of Miss Ev-  
eretta Kernochan and the other of Miss  
Dorothy Mitchell.

Dewitt M. Lockman has finished a life  
size seated portrait of Dr. Stires, rector of  
St. Thomas' Church.

G. L. Nelson has painted for the Nat'l  
Academy Collection a portrait of Guy C.  
Wiggins. He has leased for the summer  
a house at Kent, Conn.

W. R. Leigh at the City Club.

A dozen of the spirited Western scenes  
of W. R. Leigh are on view at the City  
Club, 55 W. 44 St., to June 5. Among them  
are the "Voice of the Desert," "Halt for the  
Night," "The Rising Moon," "A Navajo  
Chief" and "Pink Cloud."

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**SALES PAST AND TO COME.****English and American Autographs Sale.**

On the afternoons of June 5 and 6, the last autograph sale of the season will be held at the Anderson Galleries where the collection goes on exhibition on Monday. A number of important autograph letters by members of the Old Congress, "Signers," and Revolutionary soldiers and statesmen are in the sale. Among the Civil War material are some remarkable letters by Generals Sherman, Lee and Jefferson Davis, which throw new light on the war. The literary material includes fine autograph letters by Hardy, Lamb, Meredith, Samuel Johnston Scott, Stevenson, Thackeray and a hundred others, and there are Mss. of unusual interest by Aldrich, Austin, Blackmore, Bryant, Hay, Hogg, Holland.

**Sale of French Art.**

A large and important collection of French art brought to this country by M. Jules Ratzkowski of Paris is on exhibition at the Anderson Galleries, preliminary to the sale this afternoon May 29 and those of 31 and June 1. The decorative furniture is in great variety, representing the Louis XIV, Louis XV, Louis XVI and First Empire periods; writing tables, commodes and salon suites in Aubusson and Gobelin tapestry, particularly interesting and appealing, to a large class of collectors. There are many exquisite reproductions of famous pieces in the national museums and chateaux of France. This will be the last important art sale of the season here.

**Sale of Phelps Library.**

The library of the late Edward Bunnell Phelps, journalists and author, with books from other consignors, cataloged under a separate alphabet, will go on exhibition at the Anderson Galleries, Monday next, and

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will be sold there on the afternoons of June 7-9 inclusive. There are many books on the war now raging in Europe, an unusual collection of books relating to famous clubs and other social organizations in the United States and England, and interesting works on history, literature, music and other subjects.

**Sale of Rare Americana.**

A large collection of books relating to California and other western states and containing many other important items of Americana, to which Mrs. William L. Bull of New York has added her collection of the publication of the Grolier Club is on exhibition at the Anderson Galleries and will be sold there on the afternoon and evening of Friday, June 2. It is many years since those who are collecting rare books on the Far West have found so many treasures in a single sale. There is some important autograph material in the sale, and among the Civil War material is the excessively rare Provisional Ritual of the Order of Lincoln and the first edition of the Debates with Douglas which Lincoln inscribed and presented to a friend.

**Locke China and Furniture Sold.**

The sale of the Charles E. Locke collection of old china, rugs, furniture and paintings opened at the American Art Galleries, May 18, the total being \$1,183. Mr. H. C. Bloomingdale paid \$47.50 for a dinner service of blue and white Canon china and Mr. J. B. Wilson, \$36 for four dozen Staffordshire plates.

On May 19, \$2,039 was realized. Miss Lorenz, agent, gave \$410 for a pair of American Bennington ware lions. For a single specimen she gave \$75. Mr. Seaman, agent, paid \$105 for an Anglo-American pottery platter, by J. and J. Jackson, decorated with a view of "Newburgh, N. Y.," accompanied by the original engraving. To Miss Lorenz went at \$65 three early American Parian plates. A pair of platters with "Don Quixote" subjects brought \$50 from Mr. Otto Berner, agent.

At the fifth session May 20, the total was \$2,888.50. Mr. J. G. Cosgrove gave \$156 for a set of Heppelwhite dining room chairs. Koopman & Co. paid \$95 for an early American mahogany sofa of Empire design and Mr. Berner, agent, \$90 for a mahogany china cabinet.

On Monday \$2,684.50 was realized. Miss Helen Wood gave \$310 for an old English Rockingham porcelain table. Charles & Co. paid \$130 for a French porcelain soup tureen, decorated in the Chinese-Lowestoft style; \$100 for a Chinese-Lowestoft porcelain bowl and \$90 for a sauce tureen of the same ware. Mr. W. D. Breaker paid \$97 for an old Rockingham tea set and Mr. A. J. Hill, \$55 for an old Spode tea set.

The sale, owing to legal proceedings, was, on Tuesday morning, postponed until further notice.

**Sale of the S. B. Snook Library.**

The sale of the library of the late Samuel B. Snook opened at the Anderson Galleries Wed., the total being \$2,364. Mr. Gabriel Weiss gave \$247.50 for a large paper edition of Lockhart's "The Writings of Sir Walter Scott and Olcott's "The Country of Sir Walter Scott." Riverside Press, 1912-13. He also paid \$112 for a Japan paper "Works of Gilbert Parker" and \$103 for a Japan Shelton's translation of "Don Quixote," N. Y., 1906. H. Malkan gave \$95 for a set of first editions of "Dr. Syntax's Tours."

**Chinese Art at the Anderson Galleries.**

The opening session of a collection of Oriental art owned by Thomas Jefferson Ryan and Azeez Khayat brought \$1,903.50 on May 19 at the Anderson Galleries. A twelfth dynasty Egyptian necklace of blue beads, with nine gold amulets of the eighteenth dynasty, fetched \$220. Mr. W. H. Moore gave \$45 for a Sidonian bottle of purple glass and Mr. L. A. Forah \$40 for a

necklace of carnelian intaglios and gold.

At the second session, May 20, the total was \$5,664, which made the grand total of the sale, \$7,569.50. Mr. Kernochan gave \$1,400 for a XVII century Flemish tapestry, \$160 for a Ming dynasty necklace by Chung Shen, and \$150 for a Mao Tai mountain landscape. Mr. W. A. Carle paid \$175 for a large Sung dynasty wine jar and \$110 for a Ming portrait of a noble lady by Ch'in Ying. For a white falcon by the Emperor Hui Tsung, he gave \$100 and \$95 for a Ming swimming fish by Sun Cheh Wei. Mr. W. Hutchins gave \$130 for a rooster and hen in a landscape by Li-Chi and \$115 for eight beauties of the Emperor Tang by Tang Jin, both Ming dynasty products.

**Garvey Library Sale.**

At the opening session, Monday, at the Anderson Galleries, of the sale of the John T. Garvey library, \$1,147.75 was realized. A letter of Stevenson, signed with initials, brought \$80 from Mr. J. F. Drake, and a commission signed by Washington, \$55, from Charles Scribner's Sons.

The sale was concluded Tuesday with results that brought the grand total to \$2,591.10. Mr. Drake gave \$392 for a copy of the fourth folio Shakespeare. He paid \$48.55 for a first edition of Thomas Mace's "Musick's Monument," 1676. Mr. G. D. Smith gave \$76 for an author's presentation copy of Stevenson's "Inland Voyage."

**Murillo's "Holy Family" Brings \$32,500.**

At a sale, May 19, at Christie's in London \$125,000 was realized. Mr. Amor paid \$32,550 for Murillo's "The Holy Family with St. John," which was sold in the same rooms in 1905 for \$20,000. Mr. Permain gave \$4,095 for Rubens' "Adoration of the Magi" and Mr. Thrist \$3,570 for Hoppner's portrait of Jane Emma Ord. Mr. Leggett paid \$2,730 for Jerome Bosch's "Charity and Mr. Connell \$2,310 for a portrait of Mrs. Patrick Cranford. For a "Landscape," by Van Goyen, Mr. Archer gave \$1,995. Mr. Kendal gave \$1,785 for Conigliano's "The Adoration of the Magi" and Mr. Owen \$1,575 for Vester's "Family of Bertrand de Molleville."

**Philadelphia Etching Sale.**

A signed artist's proof etching of "Shere Mill Pond," by Seymour Haden was sold at Stan. V. Henkel's auction rooms, May 17, for \$240 to Mr. Max Williams of N. Y. Alex H. Haig's Burgos Cathedral, south aisle, looking south, signed artist's proof, fetched \$50. "The Mosque," signed proof by Frank Brangwyn was sold for \$65. Hedley Fitton's "Pantheon, Rome," signed proof went for \$60. Whistler's "The Forge," dated 1862, original proof, was sold to Mr. Berger for \$50. Keppel & Co. bought his "Longshoremen" for \$24, and "Little Arthur" for \$14. Another Whistler, "Soupe à Trois Sous," went to Mr. Tyson for \$24.50. Mr. Max Williams purchased Lucas van Leyden's "Saint Magdalen's Dance" for \$21. A number of etchings by the late Queen Victoria and the Prince Consort were offered but fetched only nominal prices. Besides the dealers already mentioned the Rosenbach Company, Knoedler & Co., and W. J. Barr were purchasers.

**Another Book Sale.**

At a sale Wed., at the Walpole Galleries, \$7,500 was realized. Mr. Gabriel Weiss gave \$590 for the Mss. of Trollope's "The Way We Live Now." Mr. George D. Smith gave \$400, \$350, \$300 and \$180 for letters by Charles Lamb. He also paid \$305 for a first edition of Rowlandson and Combe's "Dance of Death," and \$162.50 for an Alexander Hamilton autograph document. Dutton & Co. gave \$302 for a presentation, copy of Riley's "The Old Swimmer Hole and 'Leven More Poems,'" with an autograph and Mss. verse on the fly leaf. A poetical letter of Riley written on the birth of a namesake

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went to the same firm for \$105. Scribner's paid \$120 for three first editions of "Gullivers' Travels."

**Paris Picture Sale.**

A sale of paintings, collected by the late furrier, Revillon, held in Paris, May 6, produced \$38,643. M. Knoedler & Co. paid 34,100 francs (\$6,820) for the principal canvas, Corot's "Les Baigneuses des Isles Borromées." This work sold at the Corot sale in 1875 for 4,100 francs and M. Revillon bought it at a sale in 1887 for 4,700 francs.

**Maurice Moses Estate \$93,025.**

An appraisal of the estate of Maurice Moses, of the Holland Galleries, 500 Fifth Ave., filed Wed., showed that it amounted to \$93,025. The estate was divided between the widow, Fannie F. Moses, and Mr. M. F. Moses, a son. He had bank deposits of \$22,055, and his business was appraised at \$75,664, of which \$17,741 was the value of the good will. The stock of paintings was appraised at \$47,155. Among the accounts due was \$6,125 from James R. Brady and \$700 from Charles M. Schwab.

**MRS. POSTLEY'S PICTURES.**

Mrs. Margaret Sterling Postley, according to a transfer tax report, left furniture, paintings and jewelry worth \$120,422. Her paintings were valued at \$32,900. Among them are Nattier "Portrait," \$6,000, and "Portrait de Chevalier," by the same, \$5,200, and Greuze's "Mlle. de Menare," \$4,500.

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